



Grandir en musique

EDUCATION PACK

VERSANT VIVANT

[THE LIVING SIDE]

L'Observable

Cycles 2, 3 and 4 (ages 6–15), upper secondary, families from age 6

French national curriculum subjects covered:

Cycles 2 and 3 (ages 6 to 11)

- Music education (EM)
- Visual arts (AP)
- Exploring the world (QM): History and Geography (HG), Science and Technology (ScT)
- French (Fr)

Find the
digital version



APPROVED EDUCATION PACKS
aligned with the French national curriculum



VERSANT VIVANT

Sound palette of a waking dream



© Vincent Guilhem-Lataillade

Lulled by organic, hypnotic music, the creatures of the mountain fall asleep: humans, domestic and wild animals, predators and prey all meet in a dream for a welcome truce. In this shared territory, scales of time and space intertwine and merge: a wing-beat lasts a season, stalactites grow before our eyes... While the tones of the acoustic instruments weave a canvas for daydreaming, the drawing hand follows the tempo of the music, and the links between the different cycles of life are revealed – ancient and unexpected.

Some ten instruments are played, and sometimes looped, by Simon Kansara: Irish flutes, banjo, accordion, violin, percussion, melodica... This variety offers a wide range of tones for eclectic, cinematic compositions that heighten the wonder of discovering Émilie Tarascou's deeply poetic landscapes. A gentle invitation to become aware of the rhythms of nature.

L'Observable

(Nouvelle-Aquitaine, south-west France)

Émilie Tarascou drawing, animation

Simon Kansara Irish flutes, banjo, mandolin, chromatic accordion, violin, guitars, percussion, keyboard, melodica, xylophone, *looper*

Created by Émilie Tarascou, Simon Kansara

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Audience Primary • Secondary • Families, ages 6 and up

Running time 50 min

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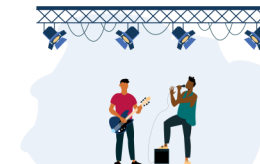
For more information, visit the JM France website

➤ www.jmfrance.org

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Co-production Compagnie L'observable • Vallée d'Ossau Communauté de Communes • Parc national des Pyrénées • Espace Jéliote - Centre National de la Marionnette (Oloron-Sainte-Marie)

THE ARTISTS



© Vincent Guilhem-Latalade

Who is Émilie Tarascou?

Drawing, animation

When I was at school, I used to draw in the margins of my exercise books. They say all children draw, and that as they grow up, some stop and others carry on. I never stopped. At secondary school, my favourite lesson was art. Then, in the sixth form, I chose options that let me spend hours making things with my hands: drawings, but sculptures too. After that, I decided to learn how to make animated films at specialist schools. I also drew comics for ten years. Today I draw on stage, mixing all the techniques I know. But you never stop learning! And I hope I'll long remain that child who never stopped drawing!



© La Courbe Productions

Who is Simon Kansara?

Irish flutes, banjo, mandolin, chromatic accordion, violin, guitars, percussion, keyboard, melodica, xylophone, *looper*

Before becoming a musician, I was a scriptwriter: I wrote stories for Émilie, who turned them into comics. One day, someone asked her to create a show combining drawing and music. As I played several instruments, she asked me to join her on stage, and that is how *Versant Vivant* was born. I have a sister and a brother who also make music. When we were children, we lent each other our instruments, and that's how I learnt. What's wonderful about music is that it's a universal way of expressing yourself: even if the instruments are different, they all speak the same language!

BEHIND THE SCENES



How did the idea for your show come about?

Émilie: *Versant Vivant* tells our own story. Simon is a scriptwriter: he writes stories for film and comics. As for me, I draw. We live in the countryside, in the heart of the Ossau Valley, in the Pyrénées-Atlantiques, a mountain range in south-west France. From our little house deep in the woods, we can watch the animals and the landscape change with the seasons. We are fascinated by camera traps – automatic cameras that you fix in the forest, for example, and that take photos or videos whenever something moves and an animal walks past. They capture very faithfully everything that happens in nature, far from human eyes. With the show, we wanted to make something similar, something that reflects the nature that surrounds us and takes us as close as possible to the animals.

What is *Versant Vivant* about?

Émilie and Simon: The show is about the great cycles of life. We chose to set them in the mountains because that's where we live. Our French title, *Versant Vivant* (roughly “the living side”), uses the word « versant », which only applies to mountains (it means a mountainside)! Through this show, we want to highlight the fact that, as human beings, we are an integral part of nature. We live our life cycle among other cycles of life: some shorter, like those of insects, and others much longer, like the seasons, the growth of a tree or the formation of a cave. All these timescales exist side by side and balance one another.

What artistic means do you use to portray nature and its cycles?

Émilie: We chose to create a live-drawn concert. A live video of my drawing table is projected onto a big screen in the middle of the stage. In time with the music, I sketch landscapes and animals that evolve as colours and lines form and blend on the paper. Pre-recorded animations, projected on top, respond to them. We try to give the impression that nature is coming to life on the screen.

Simon: I create the music from Émilie's drawings. To do this, I surround myself with a dozen instruments (Irish flutes, accordion, banjo, mandolin, etc.) and, with a *looper* or loop pedal, I make sound loops that repeat and build up in layers. Little by little, the music grows richer and forms soundscapes in harmony with the drawing.

Do you have an anecdote about the show to share with us?

Émilie and Simon: We used the voice of our little six-year-old neighbour, who saw the show on stage with her class. She was very proud. She had also recognised all the animals that live around our home, which inspired Émilie's drawings.

Cycle 2

- EM (music): Listening, comparing; Exploring, imagining
- QM (exploring the world): Knowing some features of the living world, its interactions and diversity

Cycle 3

- EM (music): Listening, comparing and discussing; Exploring, imagining and creating
- ScT (science): Describing the richness, unity and diversity of life, past and present

THE POSTER

Exploring the visual arts

Julie Guillem

Born in La Rochelle, Julie Guillem has always loved colours and drawing. She graduated in 2015 from the printed image department of the École Nationale Supérieure des Arts Décoratifs in Paris (France's leading school of decorative arts) and, after two years in the graphic design department of the University of Applied Arts Vienna, returned to Paris to work as an illustrator, contributing regularly to the press and to publishing. Her work combines several techniques such as linocut, stencil, ink and water-colour. Julie Guillem's illustrations are always minimalist, poetic and colourful.

How the posters are made

JM France's artistic programmer introduces each show to the illustrator, giving her the main thematic and aesthetic directions. The illustrator also receives all the available communication material – presentation packs, photos, videos, recordings – to feed her research. The composition of the posters is free; the only constraint is that music must be at the heart of the illustration.

Cycle 2

- EM (music): Exploring and imagining
- Fr (French): Speaking
- AP (art): Expressing oneself, analysing one's own work and that of one's peers; relating to the work of artists, opening up to others

Cycle 3

- EM (music): Exploring, imagining and creating
- Fr (French): Speaking
- AP (art): Expressing oneself, analysing one's own work and that of one's peers; relating to the work of artists, opening up to others

Generic visual for the 2025–2026 season



What story does this poster make you imagine?



See all of this season's posters at www.jmfrance.org

OPENING UP TO THE WORLD 1

Cross-curricular approaches to the show

THE CYCLES OF LIFE

In *Versant Vivant*, Émilie Tarascou and Simon Kansara set out to show the great cycles of life through their drawings and music. Nature and life are indeed governed by a great many cycles: some last a few seconds, others several thousand years; some concern a single living being, others the whole planet. Many timescales coexist, from the mayfly that lives for just one day to an immortal jellyfish; from the tides that come and go every day to the alternation of ice ages.

The Earth's cycles

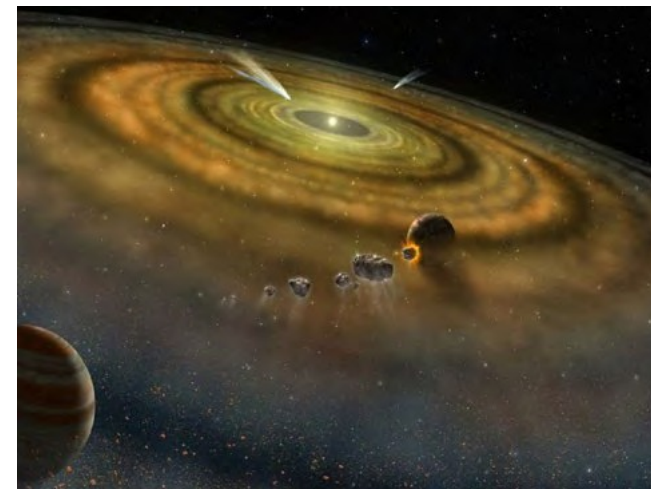
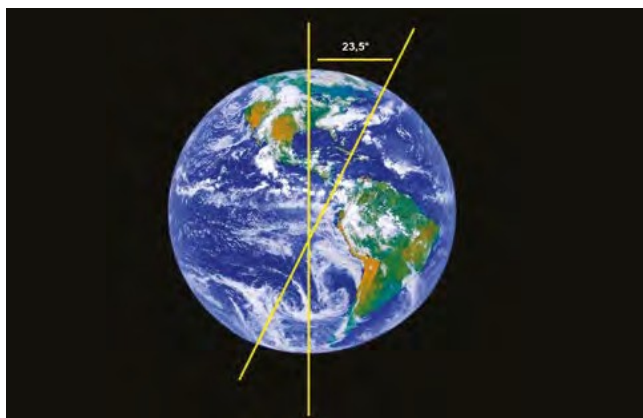
As a planet, the Earth is governed by a number of phenomena that repeat endlessly. Its rotation on its own axis relative to the Sun creates the alternation of day and night and sets the length of a day (24 hours). The Earth also orbits the Sun in a year of 365.25 days. This orbit around the Sun, combined with the 23.5° tilt of the Earth's axis, produces the seasons.

Because of this tilt, the amount of sunlight reaching any one place varies over the year. When the northern hemisphere is tilted towards the Sun, the rays it receives are stronger, so temperatures rise and days grow longer: it is summer. Meanwhile it is winter in the southern hemisphere, which receives less sunlight. Six months later, the opposite is true. Spring and autumn are the in-between seasons, when the weather cools down or warms up.

Our planet has a natural satellite, the Moon, which orbits the Earth. The gravitational pull between the two bodies helps create the tides in seas and oceans. Several times a day, the water level rises and falls between high tide and low tide, forming a tidal cycle. The range and timing of the tides vary from day to day and from place to place.

Over its 4.54 billion years of existence, our planet has also gone through other cycles that unfold over much longer periods – some unchanging, such as the water cycle (liquid, solid, gas), others more variable, such as glacial cycles, in which cold ice ages alternate with milder periods lasting thousands or hundreds of thousands of years.

Of course, all these cycles set the rhythm of life on Earth and affect the living beings that inhabit it.



Planets forming © NASA



A stellar nursery in the Carina Nebula. In orange: gas and dust that will give birth to stars. © NASA, ESA, CSA, STScI

OPENING UP TO THE WORLD 1

Cross-curricular approaches to the show



The cycles of living things

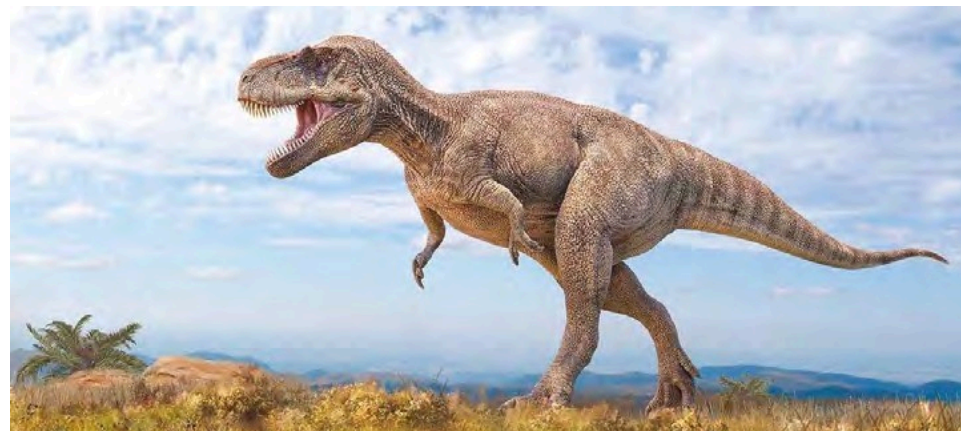
Every species is shaped by its environment and by these phenomena. The alternation of day and night affects, among other things, plant photosynthesis and animals' sleep and daily rhythms. Ecosystems change with the seasons, and some stages of animal life depend on them (hibernation, breeding...). The tides shape the plants and animals of the coast, which depend on them and adapt to them.

Life itself works in cycles. Every living being goes through a series of stages: birth, growth and development, feeding, reproduction and death. The succession of generations that carry these cycles forward allows living things to evolve over time.

Over very long periods – thousands or even millions of years – species also go through this life cycle: they appear, develop, adapt and disappear. Scientists estimate that since life emerged on Earth **3.5 billion years ago**, more than 99% of all species that ever existed have died out. They have even identified five great biodiversity crises that caused mass extinctions of the living things on the planet.

These crises had many causes, often combined: intense volcanic activity, asteroid impacts, rapid glaciation or global warming, falling oxygen levels in the oceans... Each time, some forms of life survived and ecosystems reorganised themselves, making room for other species to flourish and for a new biodiversity to be born.

Today we are living through a new major decline in biodiversity, for the first time with one single cause: human activity. Experts wonder whether we are on the brink of a new extinction crisis, and whether life will be resilient enough to withstand it.



© bougerenfamille.com

Cycle 2

- QM (exploring the world): Finding one's place in space and time

Cycle 3

- HG (history-geography): Finding one's way in space: building geographical reference points; Finding one's way in time: building historical reference points



Going further

Websites (in French)

- [Les mouvements de la Terre](#), Lumni (the Earth's movements)
- [L'évolution des êtres vivants](#), Lumni (the evolution of living things)
- [Quelles sont les cinq grandes crises de la biodiversité](#), French Natural History Museum (the five great biodiversity crises)

OPENING UP TO THE WORLD 2

Cross-curricular approaches to the show

Life in a cave

WHAT IS A CAVE?

A cave is an underground hollow in the rock with an accessible horizontal section – unlike chasms and potholes, which plunge vertically into the depths. Natural caves are formed when rock is worn away, most often by water or chemical reactions, but also through lava flows or organisms that break down the rock.

Caves form very slowly, and some can be extremely old. The oldest caves in the world, the Jenolan Caves in Australia, are thought to be around 300 million years old.

Caves vary hugely in size, from a few square metres to several kilometres long. The largest cave passage in the world, Hang Son Doong in Vietnam, is believed to be big enough to hold a 40-storey skyscraper; its total volume would fill 15,000 Olympic swimming pools!

Life in a cave

Often formed in limestone, a cave is said to be “active” when the acidic, CO²-rich water that helped form it is still trickling through, continuing to change its shape. The cave keeps evolving as water carves it out or deposits concretions – mineral deposits such as stalactites and stalagmites.

Stalactites form when water seeping through the rock, carrying dissolved limestone, drips very slowly into the cave and meets the air. CO² then escapes and the water loses its acidity. The dissolved limestone turns solid again and builds up where the drop hangs before it falls.

At the foot of the stalactite, the rest of the limestone in the drop builds up on the floor as a stalagmite. When the stalactite and the stalagmite meet, they form a column or pillar. These limestone concretions can take other shapes depending on the temperature or the type of rock: draperies, organ pipes, helictites, cave pearls, discs, cones...

But caves are not just mineral worlds. Some contain rivers, lakes – there is even a jungle in Hang Son Doong! Caves are also home to special plants and animals. Some species have adapted to spend their whole lives underground (troglobitic species), with little or no light, used to food being scarce. Most of them are insects, spiders, fish, crustaceans or amphibians. They are often endemic, meaning they live naturally in that one specific environment and nowhere else on the planet.

Other animals spend only part of their time in caves (troglaphiles or troglaxenes), for certain stages of their life cycle or for particular reasons: hibernation, rest, breeding... This is the case for bats, bears, some rodents, reptiles and amphibians – and humans too.

Cycle 2

- QM (exploring the world): Finding one's place in space and time; Exploring living things, matter and objects
- AP (art): Experimenting, producing, creating
- Fr (French): Writing; Grammar and spelling

Cycle 3

- HG (history-geography): Finding one's way in space: building geographical reference points; Finding one's way in time: building historical reference points
- AP (art): Experimenting, producing, creating
- Fr (French): Writing; Grammar and grammatical spelling
- ScT (science): Matter, movement, energy, information

OPENING UP TO THE WORLD 2

Cross-curricular approaches to the show

HUMANS AND CAVES

Caves have sheltered humans since prehistoric times. They served as places of refuge or dwellings, but also as places of ritual, spirituality or celebration.

The cave art found in some caves gives us a glimpse of the animals that lived at the time, alongside prehistoric people. Some of these animals have since died out: the cave bear, the cave lion...

These works of art still fascinate us today, as we wonder about the context in which they were made and what they meant: mythology, scenes of daily life, religious rituals, the simple pleasure of painting...

Today, caves can still be important places: sites for tourism or leisure, such as caving (exploring underground cavities), places of worship (for example the grotto at Lourdes, a major Catholic pilgrimage site), and even homes, in troglodyte houses (in France these are found mainly in the Dordogne, the Loire Valley, Anjou, Touraine, the Saumur area and the Seine valley).

Going further

Websites (in French)

- [Grottes, gouffres et abîmes](#), C'est pas sorcier (French TV science show)
- [La grotte de Chauvet : l'origine de l'art](#), C'est toujours pas sorcier (Chauvet Cave)

Podcast (in French)

- [Olma - l'art dans les grottes préhistoriques](#), Radio France (cave art)

Creative exercises

- **Writing:** imagine life in a cave. Choose your cave: near home or on the other side of the world? In the mountains, in a desert, by the sea, under the ocean? Is it easy to get into? In which period? In prehistoric times, today or across the centuries? Who lives there? Animals, insects, humans, a drop of water, a stalactite? What happens there?
- **Drawing:** draw the animals that live near you in the style of the prehistoric cave painters. See the ➤ [tutorial](#) (in French).



© Fotolia



© DR

MUSIC



Using a range of techniques and tools (pencils, brushes, pen, chalk, watercolours, ink, etc.), **Émilie draws** wild natural landscapes that unfold on the big screen. In the same way, Simon surrounds himself on stage with more than twelve instruments to create his palette – all the sounds he needs to compose the musical illustration of these landscapes. Using a *looper* live, Simon records sound loops that repeat. Loop after loop, the instruments mix and build up into a hypnotic texture of sound. Drawing on varied musical influences and a wide range of tones, Simon takes us on a journey through different worlds that come to life before our eyes and ears. Time stands still; the successive layers of sound invite us to contemplate nature, life, and also the show itself – drawing and music – as it is being made.

Programme

The Raven's Flight > Length: 3 minutes • Solo instrument: melodica

The Child's Sleep > Length: 7 minutes • Solo instrument: electric guitar

The Bear's Dream > Length: 4 minutes • Solo instrument: electric guitar

The Time of Stones > Length: 10 minutes • Solo instruments: *tin whistle*, bass, mandolin, violin

The Gallop of the Planets > Length: 5 minutes • Solo instrument: synthesiser

The Other Side of the Night > Length: 4 minutes • Solo instrument: electric guitar

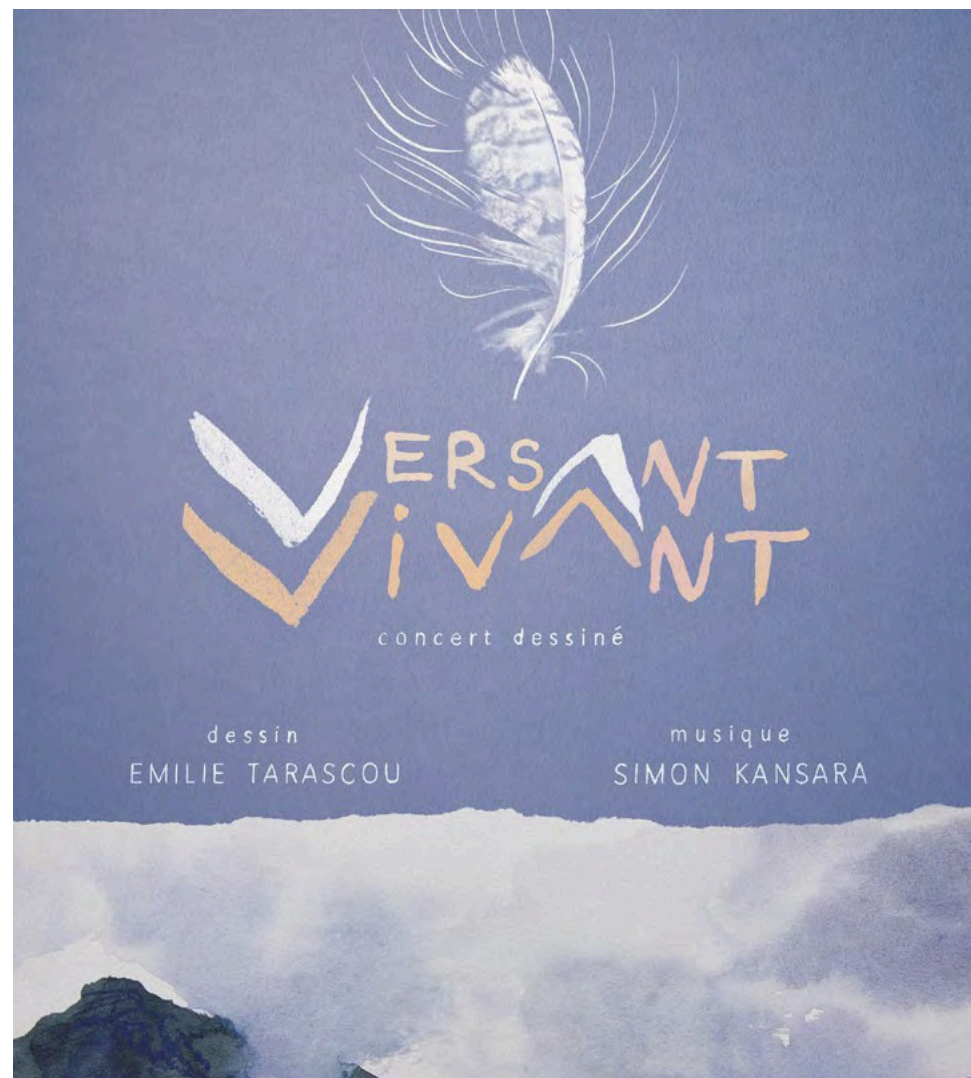
The Gathering > Length: 7 minutes

Cycle 2

- EM(music): Listening, comparing; Exploring, imagining

Cycle 3

- EM(music): Listening, comparing and discussing; Exploring, imagining and creating



© Émilie Tarascou

 Going further

Activity

What would the music of a living creature sound like?
Depending on the equipment available in class, create this music.

INSTRUMENTS

To recreate the hypnotic atmosphere of nature, Simon uses a wide range of instruments (more than 10). Here are a few of them:

The looper



The *looper* is an electronic device with three main functions: recording short sequences of sound, repeating them in a loop (hence its name), and layering them on top of one another. The looping technique was first used in hip-hop and electronic music: samples – extracts of music – were taken and looped to create whole new pieces. This electronic instrument makes polyphonic effects possible: a solo musician can play with as many voices and instruments as they like.

The flute



The flute is one of the oldest instruments in the world. Archaeologists in Europe have found prehistoric flutes made from bird bones. In this woodwind instrument, the sound is produced by air (the breath) vibrating against an edge (at the mouthpiece). There are many types of flute, depending on their shape, their material and where they come from. In the show, for example, Simon plays Irish flutes such as the *tin whistle* – wooden or metal flutes, played sideways or straight, often used to accompany Irish dances.



The mandolin

A plucked string instrument from Italy, the mandolin is a small lute recognisable by its rounded shape, its domed soundbox and its short, narrow neck. It has four pairs of strings. The instrument is as widespread in classical music as in traditional music.



The chromatic accordion

The accordion is a keyboard instrument belonging to the wind family. It works in a similar way to the harmonica: the sound is produced by air passing over reeds (thin metal strips) inside the instrument. The chromatic accordion is made up of two cases separated by a central bellows worked by hand. Unlike the diatonic accordion, it plays the same note whichever way the bellows move.



The violin

Born in Italy, the violin belongs to the string family. It consists of a soundbox, with a soundboard made of fir or spruce, and four strings (G, D, A, E) made of metal or nylon. The strings are played with a bow or plucked with the fingers – a technique called *pizzicato*.



The electric guitar

The electric guitar was born in the United States in the 1930s, thanks to the invention of electronic amplification, radio broadcasting and the microphone. Musicians wanted to make the guitar louder so that it could play as loudly as the brass in jazz and blues bands, and take on a melodic, solo role.



The synthesiser

The synthesiser is an electronic musical instrument, usually with a keyboard, that produces and shapes sounds generated (synthesised) as an electrical signal – unlike traditional instruments, which make sound through vibration. The synthesiser lets you experiment, imitate the sounds of other instruments and transform them, but also produce completely artificial, original sounds.



The melodica

Also called a “mouth piano”, it is a keyboard instrument you blow into to make free reeds vibrate, like a harmonica. If you rest it on a table, you can play it with both hands.

LISTENING



The Gathering (La Réunion)

Composer and performer:
Simon Kansara

Instruments: keyboard, whistling, chimes, flutes, banjo, percussion, accordion, violin

 [Click to listen](#)



Going further

Activity

As a class, write a short song or poem to the melody.

Listening guide

For the teacher:

After a very short introduction with whistling and chords on the keyboard, the melody appears on the chimes. It is then taken up by the different instruments throughout the piece. Each instrument, recorded by the *looper*, is layered on top of the previous ones (building up).

In class:

1. Play the whole piece without any instructions.

After listening, ask the pupils:

- > What do you recognise?
- > What can you say about:

- The sound material: voices, instruments, objects
- The way instruments are played: bowing, striking, strumming, plucking, blowing
- The form, how it unfolds, its structure
- The melody

- > What does it make you think of?
- > How does it make you feel?

2. Listen again to the opening, up to 0:36: what happens? (You hear the whistling and the keyboard, then the chimes, joined by the flute.) **You will need to play it several times.** What do the chimes and the flute play? Try singing it. Are they playing the same thing at the same time? (No, the chimes and the flute are staggered, a bit like in a round.) Show how this passage unfolds on the board.
3. Listen up to 1:32 and ask pupils to raise their hand each time a new instrument comes in. Challenge: follow the chimes up to 1:32! How many times do they play the melody? (Seven times.)
4. Listen to the whole piece again to enjoy the way the instruments and the melody interweave.

Cycle 2

- EM (music): Listening, comparing; Exploring, imagining

Cycle 3

- EM (music): Listening, comparing and discussing; Exploring, imagining and creating

CREATING



Class project linked to the show

Make your own footprint trap

Aims

- Understand what inspired Simon and Émilie to create the show using a camera trap
- Discover a way of observing nature
- Learn to discover nature



© salamandre.org

You will need

- some clay (green or white)
- a plastic tray

What to do

1. Spread the clay over the plastic tray.
2. One evening, in a forest, a garden or the school playground, leave the tray of clay at the foot of a tree.
3. The next morning, check the results and see whether an animal has walked across the clay.
4. If so, take the tray and study the footprint to try to work out which animal it belongs to.
5. If there are no footprints, try again the following night!



© pandaclub.ch

WITH THE ARTISTS

Hands-on workshops



Arts education projects with JM France artists

- Enrich children's experience as audience members
- Introduce children to group music-making led by professionals

Themes and activities linked to the show

- > Citizenship and living together, nature and the environment, languages and forms of expression, arts culture, discovering the world...
- > Singing, writing lyrics, dance and movement, discovering instruments, playing instruments, making instruments from found objects...

How to take part

- > Contact your local JM France branch for information.
- > See the ↗ [JM France](#) website and brochure for the workshops offered with each show.
- > Contact **Capucine de Montaudry** at the national office • cdemontaudry@jmfrance.org • +33 (0)1 44 61 86 79

Different formats

Introductory workshops > 1 to 3 hours

One-off sessions before or after the concert.

Introductory courses > 3 to 10 hours

In-depth workshops split into sessions over a day or a week, offering a first collective artistic experience around a theme or a musical practice.

Long-term projects > 1 week to 2 years

Long-term projects combining visits from artists with ongoing work led by teachers or visiting musicians. The project can be combined with an artist's residency ending with a group performance.

Masterclass

Sessions at music schools for pupils already learning music.

Teacher training

Passing on teaching practices linked to the show: choir conducting, body percussion, songwriting...

LISTEN CLOSELY

➤ The Raven's Flight

NB: don't tell the pupils the title of the piece!

1. At 0:34, you can hear:

- ☐ Breath
- ☐ Birds
- ☐ A melodica
- ☐ A trumpet

2. What do you think this music is about?

- ☐ A scene in a forest
- ☐ A baby falling asleep
- ☐ A military march
- ☐ A race through the woods



The Raven's Flight (L'Envol du Corbeau)

Composer/performer:
Simon Kansara

3. How does this music make you feel? Tick one or more answers:

- ☐ I feel calm and relaxed.
- ☐ I want to dance.
- ☐ I feel sad.
- ☐ I feel scared.



Answers

1. A melodica

2. a scene in a forest

DO YOU HAVE A GOOD MEMORY?



Sheet to stick in your exercise book to remember the show

Name of the show?

What day?

In which town?

In which venue?

Who with?

STICK YOUR SHOW
TICKET HERE

Quiz

All the answers are highlighted  in yellow in this pack!

How long ago did life first appear on Earth?

- ☐ 2,000 years ago
- ☐ 3.5 billion years ago
- ☐ 60 million years ago

What do we call species that live only in caves?

- ☐ Chlorophyll species
- ☐ Troglotic species
- ☐ Grotesque species

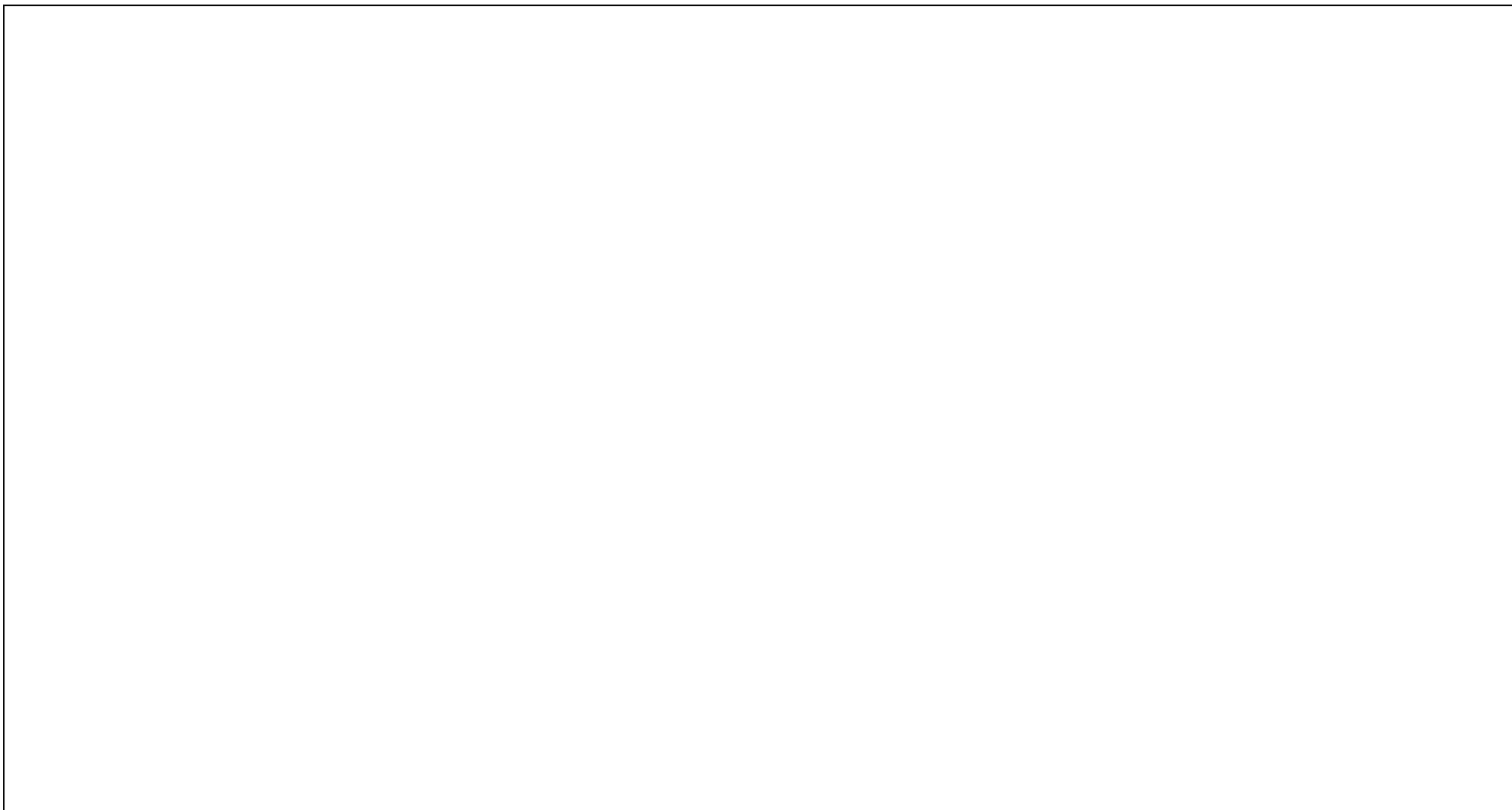
What does Émilie do while Simon plays music?

- ☐ She dances
- ☐ She draws
- ☐ She sings

How many instruments does Simon use?

- ☐ Just one
- ☐ Four
- ☐ More than ten

DRAW... A CORNER OF NATURE YOU KNOW WELL
AND LOVE VERY MUCH



ENJOYING THE SHOW

The young audience member's checklist



At school

- ☐ I look at the poster
- ☐ I watch videos and look at photos
- ☐ I sing and I listen
- ☐ I meet the artists in a workshop



Before the show

- ☐ I go to the toilet
- ☐ I put my drink and food away in my bag
- ☐ I sit in my seat
- ☐ I switch off my phone
- ☐ I take a look around the venue

During the show

- ☐ Sitting comfortably, eyes and ears wide open, I concentrate on the show
- ☐ I can close my eyes to hear better
- ☐ I dream, I discover, I watch, I let my feelings come
- ☐ I stay quiet



After the show

- ☐ I share what I experienced with my family and friends
- ☐ I answer the questions in the pack and stick in my ticket
- ☐ I draw and write down my memories





Grandir en musique

Jeunesses Musicales de France (now JM France): a unique venture giving children and young people access to music, especially those from remote or less privileged areas.



150

professional
artists
on tour



1,000

volunteers
all over
France



350,000

children
and young
people reached



2,000

shows
and workshops
every year

Publication director: Ségolène Arcelin | Coordination: Eléna Garry

Written by Camille Royon and Camille Pernelet with the artists' participation | Proofreading: Evelyne Lieu and Andrée Perez

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